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"The Soul of the Artist
is the Mirror of the World."

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"To show virtue her own feature, scorn her
own image, and the very age and body of the time,
his form and pressure." Hamlet, Act 3, Scene 2.

CLAY CLEMENT

CLAY CLEMENT belongs to the new school of actors. The new school is really the oldest school of all, but it is the fashion to say that the actor makes a departure whose methods are natural, whose eyes are always trained on truth, and whose greatest triumphs are the picturing of humanity as it is, and the expressing of the grandest emotions without resort to vocal or gesticular exaggeration. Such an actor is Clay Clement. Young as he is, he has learned the technique of his art in the best academy the actor can command—the theatre.

Since boyhood on the stage, he has learned to make of the playwright's puppets real men, and to native talents, commanding figure, and expressive face has added the graces and accomplishments of the great artist.

Pre-eminently an American actor, born here, bred here, and trained upon our stage, it happens that the two characters in which he has achieved his greatest successes are of the old world, namely: his own beautiful creation, the gentle German, Baron Von Hohenstauffen, in "The New Dominion," and Matthias of Erckmann-Chatrain's weird story, "The Bells."

But there is nothing narrow about Mr. Clement's art, its scope is wide, its resources rich and various. To him no wonder then, the public looks with confidence for greater deeds, as standing upon the threshold of a great career, he strikes with all his might a blow for the drama in its best form, its noblest aspect.



A handwritten signature in cursive script, appearing to read "Clay Clement". The signature is fluid and elegant, with a prominent 'C' at the beginning.

“The New Dominion”

The one great end attained by MR. CLEMENT in his production of “The New Dominion” is the bringing forward of a new creation in the dramatic world. This is accomplished but rarely by the greatest artistes, and is the constant aim of every sincere hystrion.

Hohenstauffen is one of those happy composite creations that strikes a chord which harmonizes with the universal heart. The pleasant environment and the exquisitely natural dramatic treatment found in “The New Dominion” make the character of Hohenstauffen stand out like a mosaic in the hands of MR. CLEMENT.

The performance put forward in the production of “The New Dominion” entertains with refinement and amuses with truth



Baron Hohenstauffen



THE
FLOWER SPEECH
As Spoken by
MR. CLEMENT
in.....
"THE NEW DOMINION"

"The kind of flower I allude to is indigenous to all climates. It has been known to the most superficial students of botany from the very earliest historical records, and has flourished in various degrees of perfection ever since. The first mention is made of it, I believe, in the Bible. It was then found only in the Garden of Eden. It is not of tuberous nor yet of bulbous origin; strange to say, this flower was developed from a rib, taken from one of the genus homo. This appears to be the most wonderful and yet the best product of that species. It is also the only similar product that sprang from the same source, although billions upon billions of ribs have since



been planted at all seasons of the year, and in all kinds of soil.

It appears that in the early development this flower had a very scanty foliage—at first none at all—but now-a-days the foliage is often so varied and extravagant in design and quantity as to puzzle the most learned scientists.

This flower has always exercised a most powerful influence over the actions of man. In an imperfect condition, it breeds sorrow, crime and death; but when given half a chance, it elevates man from a barbarous root-eater to the noblest being in all creation; makes him considerate of his fellow-man, inspires in him a love for the beautiful of this world, it makes brighter the sunshine, and gives comfort in the darkness, and when the cold hand of death rests upon his brow, that flower breathes in his ear a sweet hope that wafts his soul away from this world on her fragrant bosom to the great unknown.

This Genus is commonly called "Woman."





"You have caused me to experience the most exquisite pleasure of my whole life."



"There is my card."

"THE BELLS" Story of The Play

"The Bells," as performed by MR. CLEMENT, is an adaption by Leopold Lewis from one of the *romans populaires* of the French authors, Erckmann, Chatrain, the scene being laid in Alsace on Christmas Eve., 1833. It is one of the most picturesque and realistic depictings of the inner workings of conscience ever put on the stage, and at the same time one of the most exciting and intense dramas ever written.

The story centers around the character of Matthias, an in-keeper,



who to save himself from ruin, and his family from starvation, murders a Polish Jew who seeks shelter at his hostelry during a storm. Fifteen years afterwards he witnesses a mesmeric performance. This preys upon the mind of Matthias, now the wealthy burgomaster, who is haunted by the sound of the sleigh-bells which the Jew's horses had carried. For security he marries his daughter to a young gendarme, through whose sagacity alone he fears discovery of his crime. Afraid that by talking in his dreams he may betray himself, Matthias, on the night of his daughter's wedding, sleeps in a lonely room.

He dreams. In this dream he is brought before a judge and all the fearfulness of the court of crime. He defies the judge, for nothing can be proven against him. A hypnotist is summoned, and in a sleep, brought on in spite of himself by mesmerism, Matthias is made to re-enact all the terrible details of his crime. This is the grand climax of the play.

Quaint Alsatian characters lend relief and picturesque color to the five scenes which convey the story.



MR. CLEMENT AS MATTHIAS



THE DEATH OF MATTHIAS